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KATE GARDNER'S CHAT.

A Well-Fitting Tea Gown Is Indeed a Thing of Beauty.

Besides, During Lent, It Will Be the Most Popular of Costumes—The House Still Holds Supreme—Dainty Petticoats.

[Special Chicago Letter.]

To make lovely woman lovelier still seems to be the aim and object of the new tea gowns. They are the most charming creations of the season thus far, and some show many novel and conspicuous features which make them almost irresistible to the majority of women.

There is a tea gown for every type of woman, from the pretty debutante to the stately society matron, and all



ONE OF THE NEW TEA GOWNS.

lady has to do in making her selection is to bear in mind the wise behest of Dame Fashion that the gown be graceful and becoming; the rest will take care of itself.

It took the American woman a long time to learn from her wiser French sister that the loose gown stood for much else besides comfort and economy, but having once taken the lesson to heart it has no more enthusiastic supporter.

It is a great mistake to think the successful tea gown easily constructed. The best dressmakers claim it requires as much skill and attention in its making as the most elaborate ball gown. In their opinion there is no garment so entirely dependent for good results on its general effect as this. While the material and trimming should receive the most careful consideration they are really of minor importance when compared to the fit and finish which in the artistic gown shows the perfectly trained hand in every line and detail.

Tea gowns this season are divided into two classes—the loose flowing robe, made dainty and pretty by yards upon yards of lace arranged in soft fluffy frills, and the more regal-looking one of heavy brocade, with its rich trimmings of fine fur and velvet. As to the money they cost, that is another and different story.

In the matter of material, much latitude is allowed. Printed velveteens, that seemingly were made for this purpose, are much in vogue, and the lovely flowered cashmeres, seen for the first time this season, make up most effectively.

Wool challie is not to be scorned; and that it is inexpensive does not detract from its charm. The broadened goods used show very large designs, which at first glance seem rather odd, not to say striking, when compared to those of last season, but in exquisite texture and harmony of color they are superior to anything of the kind yet seen, and, considering their use, a showy pattern is not inappropriate.

A tea gown may be fashioned in a variety of ways, but the newest and



TEA JACKET.

also the prettiest are made princess back, with the front cut to overhang a belt, and when properly managed this style will prove becoming even to the robust figure.

Much attention is paid to the sleeves, and every model is crowned by an enormous collar or Marie Antoinette fichu.

Many of the models show the full front made of chiffon or chine silk, and nothing could be daintier for this purpose. Not nearly so drossy, but yet very pretty, are those made with overhanging fronts of all-over embroidery on a colored foundation of silk or wool.

I want to chronicle the charms of three of the prettiest ones seen within the week, so that you may get a better idea of the present and coming styles in this direction; and if, perchance, the description seems rather elaborate, remember that often the handsomest garments can be copied in cheaper material with exceedingly good results.

One that seemed to me more than ordinarily pleasing was made of blue cloth of rather pale tone, the broadened design being long stemmed American Beauty roses tied with bowknots in the coral pink. The soft full front was of snow-white crepon made to overhang a belt of silver, while its lower edge was ornamented by row upon row of narrow pink ribbon. As in all the new

models the sleeves were the main feature. They were composed of five immense puffs, held in place by tiny plaits of chiffon and ribbon, and over the hand fell a full frill of fine white lace.

Another, slightly different in design but just suited to the girlish figure of the debutante, was in material soft silk, in color gray—that delicate silvery gray ever becoming—cut a la princess back and falling in soft, slightly-draped folds in front, while over the shoulders came the quaintest collar-like cape lined with palest primrose satin, and edged all round with a double frill of closely-plaited chiffon. The girdle was of jeweled passementerie and the sleeves of chiffon, arranged in drooping puffs.

But the prettiest of all was one similar to that represented in the picture, made of the loveliest crepe-like silky material in cream-white. The monstrous fichu of lace had long, stole-like ends reaching to the hem of the gown and almost hiding the soft full front of chine silk. The loose sleeves, reaching only to the elbow, were trimmed with velvet which was so arranged as to show immensely full frills of plaited chiffon.

In looking around for something new in attire sacred to one's bedroom and boudoir, I came across some fascinating models in the way of dressing-gowns, tea-jackets and other like items. These dainty garments receive quite as much attention at the hands of the designers as the most elegant street gown, and vary in price from one dollar up to \$50.

For instance, a handsome dressing-gown marked at the latter figure was composed of heavy pink silk and given the luxury of a quilted silk lining, pale blue in color, and edged all round with narrow bands of mink fur. Wide folds of pompadour ribbon coming from under the arm were crossed in front and tied at the back in an immense bow with long ends.

Exceedingly pretty was a little French coat or house jacket, in light green cashmere, with accented plaited bishop sleeves and cascades of cream-tinted lace down the front, and forming the collar and trimming the cuffs.

Serviceable jackets made of fine French flannel are, after all, the kind to buy, and when made with a broad flaring collar, flounced with lace and ornamented by ribbon bows like some I have seen, it makes as dainty and pretty a negligee as one could desire.

Much is said and written about the reign of the blouse being on the wane, but I am loth to believe it, judging from



SILK PETTICOAT.

the number of lovely stuffs turned out expressly for the making of this most cherished garment.

Taffeta and other fancy silks will be used quite as much as last season, and the fancy just now is to have them veiled under tulle when intended for evening wear. Tulle, however, should be used in the majority of cases with a very sparing hand, it being only suitable for the very young lady, and its days of usefulness are very few indeed.

There is a growing tendency towards plain bodies with long pointed fronts. This style of waist calls for the richest material; and only in the Pompadour silks and velvets of the genuine Louis XV. designs can they be successfully treated.

Something entirely new are the silk handkerchief waists. Many handkerchiefs are required for one waist and usually those with bright plain ground and fanciful border are chosen. When fashioned by an accomplished modiste they made up very effectively, the corners playing an important part as drapery and epaulettes.

Pretty petticoats are a positive comfort to the womanly woman, and I cannot imagine anyone worthy the name contemplating their banishment. There is something very attractive in the froth of the silken petticoat, and as they are made nowadays they certainly lose nothing of their charm. Some of the newest ones are made of soft, crinkly silk, lined with a thin silk, and trimmed with billowy cascades of lace. Another was in the most lovely shades of green satin, brocaded with small roses and trimmed with a full deep frill of the same covered with green chiffon.

The one in the illustration is prettily trimmed with lace made of a silk dress that had done much service as an evening frock. I quite approved of it, for waste an opportunity of utilizing an ancient garment is surely unworthy of any woman, especially in these days when economy is the watchword in many homes.

KATE GARDNER.

An Emblematic Title.
Pharaoh is the Egyptian word for king. In the Old Testament Pharaoh is generally used without the addition of the individual name of the king. The title denoted that the king was an emblem of the god of light and derived his authority directly from Heaven. A tetrarch, such as Herod the Great was called, was a ruler of a fourth part of a country; and in the later years of the Roman republic and under the empire it denoted a petty tributary sovereign.—Chicago News.



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